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ABSTRACT

The paper summarizes results from an analysis of 276 Japanese literary works which include the handicapped. Works dealing with the blind and haiku written by a poet with cerebral palsy are described. (CL)

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THE REPRESENTATION OF THE HANDICAPPED IN LITERATURE

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1. The Literary Works in Which the Handicapped Appear

It goes without saying that those who keenly show "imagination to the handicapped" may be novelists, poets, etc. In the sense of the word, what we can not ignore is the literary works which they wrote.

They may be unable to be called the researcher for the handicapped, but they sometimes exceed the researcher from the viewpoint of grasping the figures of the handicapped without exaggeration with their sharp eyes of observation and ample sensibility.

Moreover, supposing that the handicapped they grasped have lived, concerning complicatedly with the age or with social features of the region, we may be able to scoop out a certain viewpoint for the handicapped or thought of welfare for the handicapped by analyzing their works.

Under such an expectation the staffs in the special education seminary at the Department of Education in Kobe University had continued to compile materials in cooperation with one hundred scholars throughout the country since around 1965, and achieved "The Japanese literary works which include the handicapped" as the first step in 1976.

276 works in this book are limited to those in which the handicapped appear as heroes or semi-heroes and also limited to novels, plays and fairy tales.

It need hardly be said that all such are indispensable as the historical books represented by "KOJIKI" and "NIHON SHOKI", the religious books like Bible and Buddhist literatures, the biographies of the handicapped who produce great achievements, the books of "education for welfare" for the handicapped, the reports of practice for the handicapped, poems, TANKA, HAIKU, SENRYU, YOKYOKU, JYORURI, KABUKI, NAGAUTA and

NAGAUTA and KIYOMOTO in which the handicapped are drawn, and also movies, TV dramas, Radio-dramas, etc., in which the handicapped appear.

We are now arranging the materials about the foreign works.

Every work is introduced in the following order:

1.name of the writer; 2. title of the work; 3. name of the publisher; 4. year of publication; 5. division of handicap (the visually handicapped, the hearing impaired, the speech disordered, the mentally retarded, the physically handicapped included the health impaired and the neuropathically handicapped in a strict sense).

Classifying the handicapped whom these 276 works of Japanese literature deal with, there are 140 incidences of the visually handicapped, 50 incidences of the physically handicapped, 46 incidences of the neuropathically handicapped, 44 incidences of the mentally retarded, 6 incidences of the hearing impaired and 3 incidences of the speech disordered. (13 of above incidences are the multiple handicapped).

From the point of these numbers we can understand how much the novelists are interested in "the blind".

**Note:

TANKA: A kind of short poem. It consists of five phrases or lines of 5, 7, 5, 7, and 7 syllables - 31 syllables in all. Each of these stanzas constitutes an entire poem. Tanka is the most universal and characteristic of the various forms of poetry in Japan. The oldest examples date back to the seventh century, or possibly earlier.

HAIKU: The Japanese shortest poem. It might naturally be supposed that in Tanka, of 31 syllables, poetry had reached its extreme limit of brevity and conciseness. But a still

further step remained to be taken in this direction. In the 16th Century a kind of poem known as Haiku, which consist of 17 syllables only, made its appearance. Haiku is a Tanka minus the concluding 14 syllables, and is made up of 3 phrases of 5, 7 and 5 syllables respectively.

2. The Works Which Deal With the Blind

As you can see in the above incidences, the most are the blind in the literary works in Japan.

The famous novelists in modern literature who deal with the blind are as follows:

Tsuboi Sakae (She wrote 9 works concerning the blind)

Yamate Kiichiro (5 works)

Kawabata Yasunari (5 works)

Tanizaki Junichiro (7 works)

Ariyoshi Sawako (5 works)

Of these novelists, as you know, the winner of the Nobel Prize in literature is included. Now, we are going to pick up two representative novelists, Tanizaki Junichiro and Tsuboi Sakae, and are giving a detailed explanation about their works.

I. Tanizaki Junichiro

His masterpieces "Momoku Monogatari" (the story of a blind),1931, and "Shunkin Sho" (the story of Shunkin, a KOTO player), 1933, were written, by making free use of his unique "narration form", as he had a profound knowledge of Japanese classical literature. Then he had got rid of

demonism and exoticism in the early period in his literary activities to succeed to traditional consciousness for beauty in Japanese literature. These works were written, following "Bushuko Hiwa" (the secret story of Monark Bushu), 1931, and "Yoshino Kazura" (an arrowroot in Mt. Yoshino), 1931.

All such novels as included "Tade Ku Mushi" (Some Prefer Nettles), 1928, and "Ashi Kari" (Reeds Cutter), 1932, made an epoc of his literature.

Above all, "Shunkin Sho" took the world by storm and was adopted in a lot of cinema and drama.

The hero's name is Sasuke and heroin's is Shunkin in this story. Sasuke's yearning for woman and his longing for maternity, which make him serve to his selfish mistress of KOTO (solo zither) with severe self-sacrificing spirit, are the characteristic of Tanizaki's literature.

Sex and ego slept inside of woman, which sometimes look like even violence, beauty of woman who is fraught with danger into which she is going to crumble and man's protection to support such a woman -- the balance between these factors give a strange tention to the writer's proficient sentences in which the readers are much attracted.

When Shunkin was assaulted by a ruffian one day and got much scalded in hot water from the kettle and her beautiful face became too ugly and shocking to look at, further she was also blind. She never wished to be seen in face of Sasuke and dropped tears that she had never had before. He said to her, "I'll never look at your face even after taking a bandage off." After several days he stuck a sewing needle into his both eyes to be solely blind and said to her, "My Mistress! I became a blind man; I'll never look at your face till I die." She asked him, "Really? Sasuke." For a long time silence and

meditation were lasting and during that time they enjoyed the happiest time they had.

II. Tsuboi Sakae

We can understand the permeated warmth and humanity running through Tsuboi's literature when we read "Nijushi No Hitomi" (24 pupils). She loved and actually bred her blind niece like her own child and, we hear, the niece is now setting herself in music.

We can see that there are a series of works which deal with the visually handicapped by means of broadcasting a part of "Amayo No Hoshi" (Stars in Rainy Night), the work depending upon her above experiences. In this work, the blind seem to be born and bred as "humans" in Japanese literary works for the first time.

As the writer has so wide and profound maternal affection and every character in this work -- especially the blind maiden, to borrow her words, "warms others with each one's temperature", her warmth is conveyed to the hearts of readers. "Daikon no Ha" (The Leaves of Radish), "Kazaguruma" (The Pinwheel) and "Akai Stekki" (The Red Stick) draw the needy daily life which both brother and sister in visual handicap are leading with the plain words. These works delineate pathos in the background of human life and make the readers feel a sense of intimacy. Nevertheless in these works the writer stresses such strength that she can never retire from the devils who treated the good and honest people or the warm hearted people, for instance, those who are planning to war against other countries.

"Amayo No Hoshi" is composed of 18 short stories. Every story concerns with Saori, the blind youngest daughter with congenital cataract and express her mother's anxiety and care, feeling of her brothers and

sisters who grow up being injured in their heart by the unhappiness of their youngest sister. We are now picking up the short outline of some stories of all 18 stories as follows:

"Orugoru" (The Musical box)

While Saori's father went to the war, she was born and her mother did not inform him that the new-born child was blind.

"Sora was Haretari Kumottari" (Sky is Clear or Cloudy)

Her parents were going to make Saori enter the kindergarten in the school for the blind in Kyoto when she was 5 years old, but her grandmother objected greatly.

"Kiri No Naka" (In the Midst of Fog)

Saori entered the kindergarten attached to K. University at Zoshigaya in Tokyo.

"Hyaku to Goju" (One Hundred and Fifty)

Saori's school life in the third year of elementary school - She said to her parents that she wanted to buy a piano, so they decided their mind to buy it for her, even though they were obliged to sell their own small real estate of a bare hill.

"Nimotsu" (A Baggage)

When she attended the school for the blind, some one recommended her parents massage as her job in the future, but they could not agree on their opinion. Wishing some other vocation other than massage, they made her learn violin because a piano was, to their regret, too expensive for them to buy.

"Shizukanaru Zawameki" (Calm Commotion)

Her brothers and sisters were worried about their problems of marriage, because it became the obstacle against their will

that their sister Saori attended the school for the blind.

"Amayo No Hoshi" (Stars in Rainy Night)

Finally her brothers and sisters could understand that she would be much pleased unless they treated her as a special being. Saori was 19 years old and marriageable, so she was going to marry with Mr. Aizawa, the blind youth. She thought her marriage better for her brothers and sisters.

3. The World of Haiku Art Which a Cripple Created

In 1 and 2, the object which is taken up in the literary works is the handicapped, but their writer is not handicapped. Now, we are going to pick up the case in which the writer himself is one of the handicapped.

He is a congenital cerebral palsy who is the wheelchair-bound-person and has speech disorder but he can fortunately grasp the pen. His name is Hanada Shuncho. He was born as the eldest son of the official in the Ministry of Finance in Osaka in 1925. His physical conditions in the early time after his birth, according to his parents' talk, are as follows:

Jaundice was not so bad, nor had he a high fever, nor was he seriously ill, nor did his mother have a difficult delivery. He could not make his head upright for a long time, creep a little, toss in bed and speak a word even after his first birthday.

Entering school was naturally the very difficult problem, accordingly, he could not help being postponed to the elementary school for two years. After two years waiting he could luckily enter KOMEI School for the Crippled, which was founded two years ago and was the first school for

the physically handicapped in Japan or in Asia. Then 60 candidates for this school gathered to this school to adopt only 15 children, though elementary school was in compulsory education. His grandmother bought a baby carriage for him instead of a new knapsack and new shoes.

Every day he was helped to go to school by OHARU SAN who was a 17 or 18 year-old nursemaid and helper for him. Not only on the way to school or home, but also during school hours she was not away from him and sat at the back of the classroom, so that she might protect him from slipping off and falling down from the wheel-chair without her watch. Surely he had to borrow her hands and her back to move to another classroom.

Being in the third year, he wished to be a doctor, because he read the biography of NOGUCHI HIDEYO and respected Dr. NOGUCHI very much.

In the fifth or sixth year he took every opportunity of walking training after school and on his way home. On the quiet lane in the residential quarters he trained himself by pushing the baby carriage instead of the walking. Then he got the first work of Haiky in his life, as follows:

Hi no hikari	In the sunbeam
Aoba no naka no	I see the white house
shiroi ie	in green leaves

Since then he began to devote himself to make Haiku and his mother also encouraged him saying that Haiku matched him whose hands were seriously damaged because Haiku could express so much contents and meanings in a few words to write. Though he wished to enter the lower secondary school after graduation from the elementary, he could not help giving up the idea. So he stayed at the free study seminary in Komei school for 4 years, but had to be at home at all times, after leaving the seminary. Being at home, he studied Japanese literature and

Chinese classical literature under the tutors whom his mother employed. In the same time, he compiled the literary magazine for circulating among the crippled members, "Shinonome." The aim of publication of "Shinonome" was as follows:

1. For mutual cooperation and friendship with the physically handicapped.
2. To make a lot of people inform the actual condition of the physically handicapped and make the motive power to elevate social welfare.
3. To publish the literary works of high level.

Membership of Shinonome" today has reached 600 in the area between Hokkaido and Okinawa. Some of the members are getting a reasonable evaluation in their respective fields.

As the result of such a long effort, finally, he got the Banryoku Prize in Haiku Grand Meeting in May in the same year. It was his mother and OHARU SAN who were most pleased with these prizes.

* Shunshu ya — Thou, the shadow of myself,
nare mo arukanu — why stand still
kageboshi — in such a melancholic spring?

* Haru mangetsu — Full moon in spring
neko ni fugu nashi — no handicapped cats
katakoi nashi — and no unrequited love in them

He married with Yuko Shimojima in 1965 who had copied his manuscripts of Haiky which his mother had arranged. She was also a Haiky writer. Before their marriage he expressed his mind to her through Haiku, saying:

Tomei no — I wish to get a pellucid stick
tsue hoshi kagero no — I'll walk along leaving on it
naka ayumamu — through air-waving of heat

She also made Haiku in response to his proposal

* Kagero ni — Treading into air waving of heat
furiiri tomei no — I'll make myself
tsue to naramy — the pellucid stick for you

In 1966, he got his first female baby Yukiko with a great joy, in the same time the most complicated agony for him. He said to his wife, "How miserable will our child feel, when she finds her father the handicapped who can not walk like other fathers and has speech disorder? A child herself can not prefer her father! What kind of sorrow will she experience in her infant day?" But his wife answered resolutely, "I wish you enjoy all such experiences as others do and I also wish our child will freely run around on the ground where you could not tread and will perform all the things that you could not do. I'll never bring up her as such a weakling."

* Nururu hoshi — Stars in spring are getting wet
jutai tsugu me ni — my eyes never avoid hers
me wa sorasazu — which tell conception

* Asemo no ako — My baby with prickly heat,
te de dakezareba — I can hold her
me mote daku — with eyes, not with arms.

In 1967, his son, Masataka, was born. Now he is continuing his vivid activity of pen with a handicapped hand and non handicapped sharp brain.